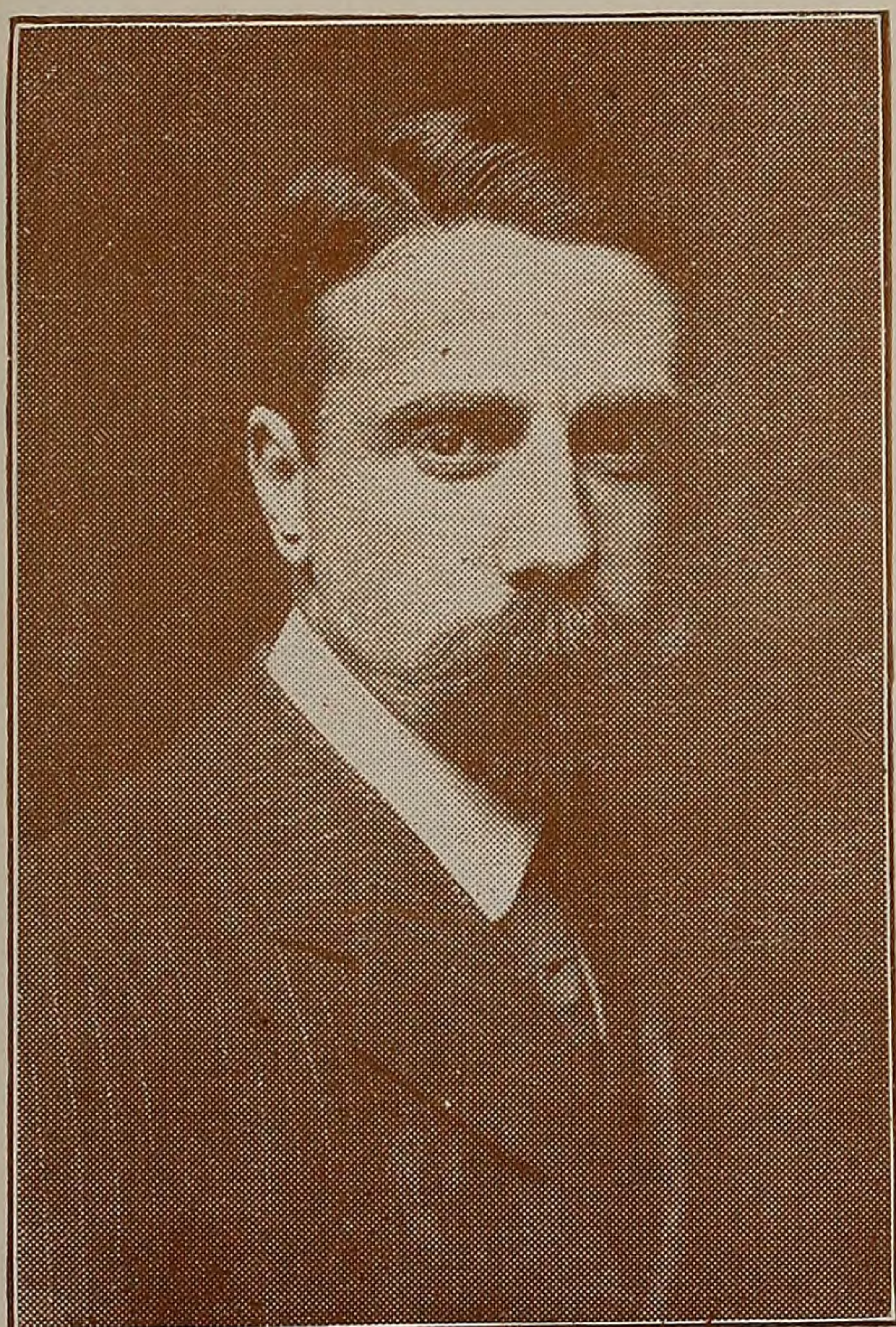


**CORN EXCHANGE,**  
**BEDFORD.**

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**TUESDAY, OCT. 12th, 1909.**

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**MR. THOMAS BEECHAM,**  
**CONDUCTOR.**

**Beecham**  
**Orchestra**

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**SIGNOR TAMINI,**  
**TENOR.**

**MISS**  
**KATHLEEN PARLOW,**  
**VIOLINIST.**

**Tour Direction**



**Messrs. Baring Bros.**

**PROGRAMME**

**WORDS OF SONGS**   
**ANALYTICAL NOTES** 

**6d.**



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**DIRECTORS AND MANAGERS—**

**Gloucestershire Historical Pageant, 1908.  
Bath Historical Pageant, 1909.  
Chester Historical Pageant, 1910.**



# PROGRAMME

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Overture ... "The Hebrides" ... *Mendelssohn*  
**BEECHAM ORCHESTRA.**

Aria "Vesti la giubba" (Pagliacci) *Leoncavallo*  
(On with the Motley)  
**SIGNOR TAMINI.**

Symphonie Espagnole for Violin and Orchestra...*Lalo*  
**MISS KATHLEEN PARLOW.**

Arcadian Suite ... .. *W. H. Bell*  
**BEECHAM ORCHESTRA.**

Song ... Lohengrin's Farewell (Lohengrin) ...  
*Wagner*  
**SIGNOR TAMINI.**

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**Interval of 10 Minutes.**

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Symphony No. 8, in B minor (unfinished)...*Schubert*  
**BEECHAM ORCHESTRA.**

Overture ... "Carnaval Romain" ... *Berlioz*  
**BEECHAM ORCHESTRA.**

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**Conductor - - Mr. THOMAS BEECHAM.**

**Accompanist - - Mr. EDWARD AGATE.**



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**Descriptive Notes** By E. MARKHAM LEE, M.A.,  
D. Mus. Cantab.

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*Mendelssohn* ... .. Overture "Hebrides."

This most beautiful and poetic work is, like the composer's Scotch symphony, an outcome of a visit paid by Mendelssohn to Scotland in 1829. The work is also known by the title "Fingal's Cave." Its exquisite character enables it to rank perhaps highest of all Mendelssohn's concert Overtures, and it presents to the ear a tone-poem of the most fascinating charm. The work stands in B minor. At the outset the bare hollow minor chords permeated by the plaintive phrase which acts as a kind of *lest motive*, throw us into the appropriate emotional mood. The sound of surging waters, of the swell of the waves, and of the hollow echoes of the call are cleverly suggested. The fragments of melody intermittently heard have a haunting character, and while sombre in tone are not despairing.

In due course of the progress of the movement we reach the second subject, a truly melodious and beautiful one, in D major. This is at first given to the 'cellos and bassoons and is ear-haunting. Very piquant too is the development section, especially in the fascinating episodes where wind and strings answer one another with lively snatches (played *staccato*) of the main theme.

After a fine climax we reach the recapitulation, which is a condensation of the opening portion, the second theme being this time allotted (in B major) to the clarinet. The Coda, which concludes the overture, is strenuous and vigorous, and appears as though it would end in a magnificent outburst of sound, but the last few bars lead us to a soft repetition of the initial subject and with a couple of pianissimo pizzicato notes the overture concludes in a whisper.



Leoncavello ... "Vesta la giubba" ... ("Pagliacci")

Vesta la giubba e la faccia infarina,  
La gente paga rider vuole qua,  
E se Arlecchin t'invola Colombina,  
Ridi, Pagliaccio, e ognun applaudira.

Tramuta in lazzi lo spasmo ed il pipnto ;  
In una smorfia il singhiozzo e'l dolor !  
Ah !: Ridi, Pagliaccio, sul tuo amore infranto.  
Ridi del dulo che t'avvelena il cor !

TRANSLATION.

To act, with my heart maddened with sorrow,  
I know not what I'm saying or what I'm doing,  
Yet I must face it. Courage, my heart !  
Thou art not a man ; thou'rt but a jester !

On with the motley, the paint and the powder,  
The people pay thee, and want their laugh, you know ;  
If Harlequin thy Columbine has stolen,  
Laugh, Punchinello ! The world will cry " Bravo ! "  
Go hide with laughter thy tears and thy sorrow,  
Sing and be merry, playing thy part,  
Laugh, Punchinello, for the love that is ended,  
Laugh for the sorrow that is eating thy heart.

F. E. WEATHERLY.

Symphonie { Allegro non troppo. }  
Espagnole, { Andante. } Eduard Lalo  
                  { Rondo. }

Of all the works for the violin that are not in the realm that may be termed classical. Lalo's Spanish Symphony holds the highest place in the affections of a very large number of violinists of the first rank. The reason of this is not very far to seek—it is a grateful work to play, and a gracious one to which to listen. It was composed in 1875, and Sarasate, to whom the work is dedicated, and to whom its first presentation in Paris was entrusted, speaks of it as one of the most " violinistic " works in the whole range of music.

It is in three movements, Allegro, Andante, and Finale. The opening movement is, as usual, on the largest plan, and



has dignity as well as charm. Commencing with a melodic phrase of two bars, which is heard at very frequent intervals, the main subject proper only makes its appearance some way further on. The soloist reiterates the theme later on, and also announces the second subject, which is subjected to much delicate embroidery. The movement has a very spirited conclusion.

The Andante, like so many movements of this kind, is in the nature of a romance, the solo instrument soaring through a number of lyrical melodies, which the accompaniment supplements with varied and interesting interludes.

The Finale is of a very sprightly and vivacious nature. Not quick enough to be a tarantella, it yet has something of that character, being in 6-8 time, and with a large amount of regular motion in 8th notes. The melodic background is most picturesque, and often Oriental in character, suggesting the Arabic influence which held sway for so many centuries in the art of Spain. Although termed a "Symphony" the work is more in the nature of a fantasia in several movements; but Lalo was an accomplished symphonist, although his works that appear to be most alive are this "Spanish" Symphony, and some of his operas, especially "Le Roi d'Ys." Born at Lille in 1823, he ranks as a French composer, his life having been spent in Paris, where he died in 1892.

*W. H. Bell* ... Arcadian Suite "Epithalamon."

Mr. Bell's account of his Suite is as follows:—

This work, inspired as it was by the beautiful "Epithalamion" of Edmund Spenser, aims at reproducing musically a little of that Arcadian simplicity and sweetness that infuses so much of the best art work of the Elizabethan age. Many of the paths of this old-world Arcadia let into artificial bowers and grottoes that are little to the taste of modern lovers, but Spenser, Sydney, Shakespeare, Herrick—all these found delightful ways and bypaths leading to lovely groves and fountains where one may still linger entranced, and find peace and refuge for a time from the noise and stress of more modern and emotional art. And in no work of the period shall we find more natural charm and less artificial adornment than in this poem that Spenser made his "owne love's prayes to resound." This particular Suite is founded on an earlier work, written in 1904, but little remains of the former Suite except the subject-matter, the treatment and handling being quite different. It is scored for small orchestra, without trombones, and was written at the end of 1908.



I.—Allegro moderato.

This movement bears as its motto the lines—

“Hark how the minstrel’s gin to shrill aloud  
Their merry music, that resounds from far—  
The pipe, the tabor, and the trembling crowd,  
That well agree, withouten breach or jar.”

It is—as, indeed, are all the four movements—too simple in construction to need detailed analysis, and it will be enough to say that it is founded on three subjects.

II.—Poco Allegretto Allegro Scherzoso

“Early before the world’s light-giving lampe  
His golden beame upon the hills doth spreade,  
Go to the bower of my beloved love,  
My truest turtledove;  
Bring with you all the nymphs that you can heare,  
Both of the rivers and the forests green.”

It opens with a phrase for flutes, accompanied by muted strings, leading to a little shepherd’s tune for cor anglais. Then follows a Scherzo of somewhat fairy-like character. This is broken in upon by a more lusty horn-call founded on the phrase for flutes with which the movement opens, and the movement finishes with the pipe-tune heard at the beginning.

III.—Andante affattoso, Quasi Pastorale.

This is a little pastoral love-song and suggests the words of the poem:—

“Ah, my deere love, why doe ye sleep thus long,  
When meeter were that ye should now awake  
And hearken to the birds’ love learned song  
The deery leaves among.”

A short phrase given first by the ‘cellos and answered by the bassoon, leads to a tune of folk-song character, played first by clarinet and bassoons. Then, after a short episode the tune is played by all the wind, accompanied by strings, leading to a movement in 9-8 time marked Quasi Pastorale.

IV.—Allegro vivace.

This, the Finale, is of a gay, boisterous character for the most part, written round the words—

“Never had man more joyful day than this  
Whom Heaven would crown with bliss.”

A second subject of tenderer character which might illustrate the words—

“Tell me ye merchants’ daughters did ye see  
So fayre a creature in your town before?”

These subjects are then all combined contrapuntally with a new phrase suggesting the words—

“Ring ye the bells, ye young men of the towne,”  
the whole finishing with a brilliant Coda.



Wagner. ... .. "Lohengrin's Farewell."

My trusty swan !  
Oh that this summons ne'er had been !  
Oh that this day I ne'er had seen !  
I thought the year soon would be o'er,  
When thy probation would have passed ;  
Then, by the Grail's transcendent pow'r,  
In thy true shape we'd meet at last !  
O Elsa, think what joys thy doubts have ended !  
Couldst thou not trust in me for one short year ?  
Then thy dear brother, whom the Grail defended,  
In life and honour thou hadst welcomed here.  
If he returns when our sweet ties are broken,  
This horn, this sword and ring give him in token ;  
His arm will conquer when the sword he raises,  
This horn will aid him in the hour of need,  
This ring shall mind him who did most befriend him—  
Of me, who saved thee from the depths of woe ;  
Farewell ! Farewell ! Farewell!! my love, my wife,  
Farewell ! Henceforth the Grail commands my life.  
Farewell ! Farewell !

Schubert (1797-1828) ... Symphony (Unfinished)  
in B minor

We shall probably never know, with any degree of certainty, *why* Schubert's Symphony in B minor was never finished. When Beethoven wrote the last of his Pianoforte Sonatas, and penned two movements only—the *Allegro* and the slow movement—he explained the matter to enquirers by laconically observing : " There was no time." But, in the case of Schubert, it is quite unlike that anyone ever asked or bothered : he, brilliant genius that he was, was left to work in poverty and to die in obscurity, his finest works unperformed, his great gifts unappreciated. That he intended the completion of the work we know well, for fragments of a sketch for the third movement exist ; but it was never accomplished, although Schubert lived six years after writing the earlier portion. Occasional well-meant attempts have been made to finish the work ; but, after all, do we want the Symphony complete, or is it not far better left as it is ? Even Schubert's mighty genius might have found it almost impossible to match the wondrous beauty of the two movements that exist. We know that in his *Finales* he tended sometimes towards diffuseness ; and as for these outside efforts, they are little likely to compare with the work we so love and reverence.



Surely it is better that the work is incomplete, since what we have is a gem so priceless. And, merely from a utilitarian point of view, how valuable this Symphony is in the construction of a programme that might be too long to include a work of the ordinary dimensions! We suspect that its very frequent performances owe something to this as well as to its inherent charm. For the date when it was penned (1822) it is wondrously original: the orchestral effects are such as had never before been attempted, and in point of colouring it is in the vanguard of romantic music. We need only instance the clever combinations of wood-wind instruments and the free and fresh use of the brass.

In form it is regular and orthodox, save that the second subject is first presented in the key of C major when the key of D major would naturally hold sway. Commencing with a soft melodic phrase of eight bars for the basses, and a shuddering tremolo accompaniment for the strings, the oboe and clarinet soon announce the chief theme, a melody of pensive and haunting beauty. How full of suffering, almost of hopelessness, is this theme!—and yet it is not the grief of despair, but rather a sadness resigned, submissive, trustful. From the very outset we have beautiful effects of orchestration, and touches of genius in the matter of orchestral colour that are the more astounding when we reflect that Schubert can never have heard them other than in his brain; and yet they are not only perfectly calculated, but intensely original and beautiful.

When his first subject is well enunciated Schubert, with a few chords for horns and bassoons, leads us without preliminary into the key of G, where, to a syncopated accompaniment, we get a haunting melody upon the 'cellos.

Its peaceful, limpid course is arrested by a sudden pause and some dramatic chords for the full orchestra, after which it is resumed in dialogue form between the upper and lower strings, and the first part of the movement ends.

In the development, much use is made of the plaintive phrase with which the basses opened the Symphony, now treated imitatively. The use here of alternate loud harsh discords and of soft rhythmic bars shows the possession of more feeling for dramatic effect than Schubert allowed to appear in his operas, although he knew well how to use it in his songs. As the development proceeds, rhythm seems to triumph over melody. Little difference is made in this portion, either in musical material or in scoring, the second subject now returning in D. The *Coda*, like the development, largely employs the first theme, which is, as it were, the keystone to the whole movement. Sadness still holds sway, and the end is



fierce, rugged, determined.

The slow movement, *Andante con moto*, is an almost divine message of consolation, of hope, and of calm trust. There are moments when it is pleading, agitated, anxious, but the predominating idea is that of rest, security, and trustful peace. In absolute beauty there is little in the whole world of music that can touch it. The *Andante* may not perhaps sound the vast depths which we fathom in the mighty slow movements of Beethoven ; it may not be so learned or so subtle as Bach and Brahms : but for genuine lyrical feeling and true emotion it ranks among the highest, summing up, as it were, all the choicest qualities of its composer. Might we not even apply to it the lines of Robert Browning ?—

“ All the wonder and wealth of the mine in the heart of one  
gem ;

In the core of one pearl all the shade and the shine of the  
sea.”

With mellow and soft tones the horns and bassoons announce an oft-heard fragment, while the double-basses descend to their lowest notes. Then the strings sing their sweet-sad song. This and one other oft-repeated bar, suffice for material for much of the movement, variety being attained by the many devices employed in the grouping and contrasting of the instruments. When a new subject is wanted, it is to hand in a plaintive and sad melody allotted to the various members of the wood-wind family. Agitation prevails in the syncopated accompaniment, and later it works to a climax. These ideas are extended and developed, whereupon the chief theme returns with a suddenness that is as beautiful as it is original. When all previous matter has been recapitulated, a dreamy *Coda*, with much fanciful use of chromatic harmonies and picturesquely delicate use of the orchestra, brings this exquisitely classic tone-poem to an end.

*Hector Berlioz ... Overture “ Le Carnaval  
Romain ” (Op. 9).*

This work is constructed, so far as its main themes are concerned, from the Finale of the second act of the composer's opera, “ Bensenuto Cellini.” The opera deals with a story of Rome at carnival time, and largely concerns itself with gay and brilliant scenes of Rome in festive guise. Not proving specially successful in its original shape, the composer has preserved some of the music by arranging it in this concert form, and thus it adds to the number of picturesque musical paintings describing the joys and delights of carnival.

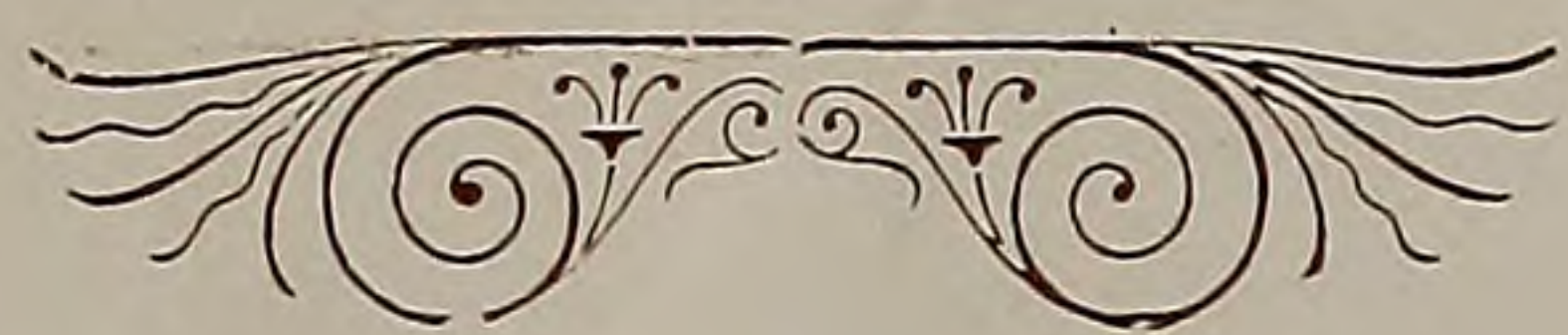


Nearly the whole overture is in the form of a Tarantella, and with this idea the orchestra makes a bright and bustling commencement, but this is soon seen to be only a prelude to a slow section. The key of C is soon quitted for that of E, where the violas take up the melody. When it next comes (in A, the key of the overture) the 'cellos and wood-wind soar through it with resonant note. The rhythmic devices in the accompaniment at this point are most interesting, especially in the brass and percussion. Two tambourines and a triangle are made use of in this department, and the whole score is effectively laid out. The music becomes more animated as we proceed, and after some rushing scales in the wind-instruments we return to 6-8 time and the springing lilt of the dance rhythm.

We now arrive at the main subject of the overture, all before this having been preludial and introductory. Daintily and with muted strings the violins trip through it.

At first all is delicate and fairy-like, but soon mutes are removed and with a loud outburst a similar theme in the key of G is announced.

The bright festive note sounded in these phrases is kept up with amazing vigour and spirit. There is much rapid repetition of the melodies already quoted, a persistent rhythm of pulsating notes being adhered to. As we proceed there is some development of ideas, and more sustained fragments of melody appear in the bassoons and the brass. But the joyous feeling refuses to be for long kept in the background and quickly drowns some brief attempts at learned imitations. Recapitulation of the two subjects lead to a bright busy Coda, and all comes to an end in an exhilarating vivacious manner.





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